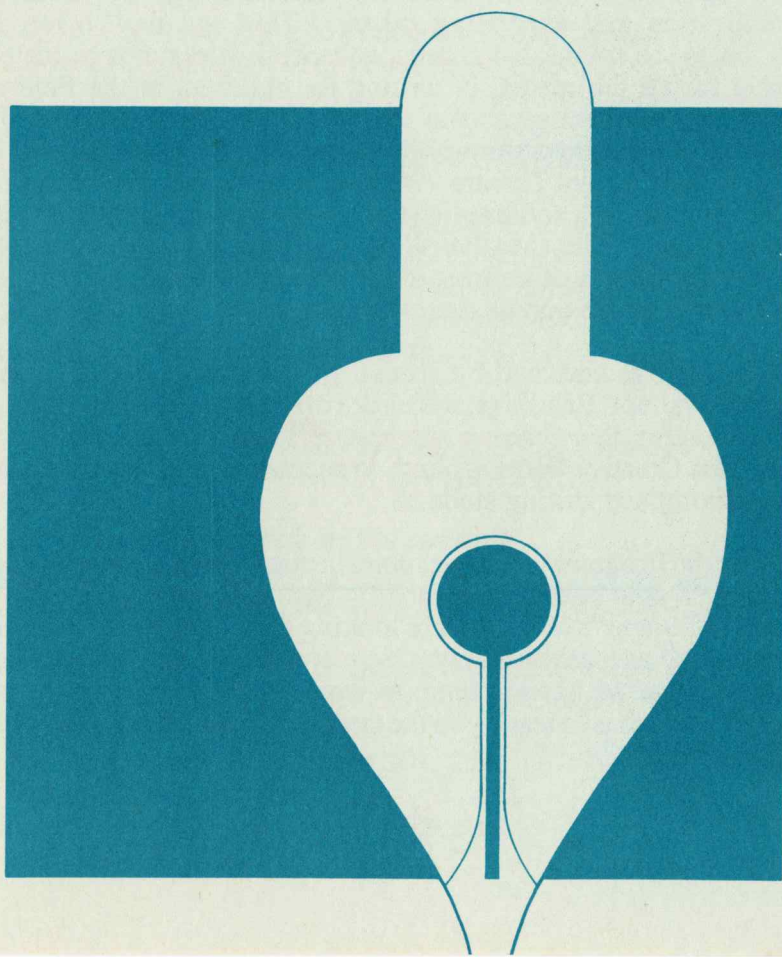




**Concordia**  
UNIVERSITY

**FACULTY OF ARTS & SCIENCE**  
**DEPARTMENT OF ENGLISH**

**CREATIVE WRITING**  
**1990-1991**





## PREFACE

The English department has been offering its Creative Writing Program for well over two decades. It expanded from tentative beginnings to become the training ground for a whole generation of new writers, many of whom have gone on to successful careers in writing, teaching, editing and publishing.

The success of the Program is largely due to the unique community of practicing writers of which the student becomes an active member. It includes a permanent faculty of poets, playwrights and fiction writers with national and international reputations, a dedicated and highly qualified staff of part-time instructors, and a distinguished writer-in-residence, annually rotating among the genres, as animator and resource person. The names of our permanent faculty as well as of the current part-time staff, along with a mini biography for each, are listed in this brochure.

The Program has evolved over the years, adding new areas of specialization and expanding others. Thus we now offer, in addition to the traditional genres, advanced workshops in script-writing for all the media, in writing for children, in the field of editing and publishing, and in the art of literary translation. To playwrights we offer a unique opportunity in our Specialization in Creative Writing and Theatre. We now have an Honours Program in Creative Writing and English for those who wish to go on to do graduate work. The Creative Writing option of our M.A. constitutes the final stage of training in the field and is intended only for those with a professional commitment.

The Program is enriched by special workshops, colloquia and a series of Writers' Readings, which are offered on an extra-curricular basis. Also, this year we have established "The Irving Layton Award for Creative Writing" both to encourage and reward excellence among our writing students.

To enter the Program you must submit a portfolio of approximately 20 pages of your best writing (poetry, fiction or drama) along with a "letter of intent". What we are looking for is talent and commitment as well as a sense that you have something you want to say. Without these we cannot begin to work with you to achieve our objective which is to teach you the craft and in the process help you find your voice.

Henry Beissel, Coordinator  
Creative Writing Program

## MAJOR IN CREATIVE WRITING

### 42 credits B.A. Major in Creative Writing

12 credits chosen from 225, 226, 227

6 credits chosen from 425, 426, 427

6 credits chosen from 410, 411, 412, 413, 414, 425, 426, 427

6 credits chosen from 238, 290, 293, 370, 371, 372, 375, 379, 440

12 elective credits in literature courses

NOTE Admission to introductory courses (English 225, 226, 227) and to the Major in Creative Writing is by the submission of a portfolio of written work. This portfolio of approximately 20 pages of writing in any genre should be submitted at least four weeks prior to registration. Given the competition for places, early submission is advisable.

Students who have no portfolio may wish to enrol in English 224 to prepare themselves for later application.

Students wishing to proceed to an advanced course must achieve a final mark of C or better in an introductory course.

## MINOR IN CREATIVE WRITING

### 30 credits Minor in Creative Writing

12 credits chosen from 225, 226, 227

12 credits chosen from 410, 411, 412, 413, 414, 425, 426, 427 (at least 6 credits must be chosen from 425, 426, 427)

6 elective credits in literature courses

## JOINT SPECIALIZATION IN PLAYWRITING (ENGLISH & THEATRE)

### 60 credits Specialization in Playwriting

12 credits ENGL 227, 427

12 credits in Drama chosen from ENGL 235, 236, 267, 277, 318, 320, 335, 369, 379, 392

At least 3 credits must be in twentieth century drama

6 elective credits in English Literature or Creative Writing

12 credits THEATRE 240, 420

3 credits Theatre Performance 201, 211

3 credits Production

12 credits Department of Theatre electives



## HONOURS IN ENGLISH AND CREATIVE WRITING

### 60 credits B.A. Honours in English and Creative Writing

12 credits chosen from ENGL 225, 226, 227

6 credits chosen from ENGL 425, 426, 427

6 credits chosen from ENGL 410, 411, 412, 413, 414

6 credits chosen from ENGL 224, 398\*, 399\*, 410, 411, 412, 413, 414, 425, 426, 427, 470

6 credits: Genre, critical readings and survey courses from ENGL 256, 257, 258, 263, 271, 273, 275, 277, 280, 281, 282, 283, 284, 384 (To be taken within the first 24 credits in English)

12 credits chosen from:

a) Early, medieval and 16th century from ENGL 262, 310, 315, 316, 317, 318, 430, 432

b) 17th and 18th centuries from ENGL 320, 326, 327, 328, 332, 333, 334, 335, 347

c) Romantic and Victorian from ENGL 338, 339, 340, 342, 343, 344, 348

(No more than 6 credits from any one of the three sections)

6 credits Modern British, European, Anglo-Irish and American from

ENGL 300, 301, 303, 305, 307, 308, 311, 319, 355, 356, 357, 357, 359, 365, 366, 367, 369, 390, 392

6 credits Canadian Literature from ENGL 290, 293, 370, 371, 372, 375, 379, 440

**\*NOTE** with Departmental approval when the subject is designated as appropriate for the Creative Writing option.

## UNDERGRADUATE COURSES

**ENGLISH 224 The Creative Process.** This is a series of lectures and discussions on aspects of the writing life, including technique, literary influences, sources of inspiration, revision and process. Material will be drawn from texts, letters, worksheets, and biographies of well-known poets, prose writers and playwrights as well as from the instructor's own experience. Students will be invited to read widely, participate in discussions, write papers and engage in some writing of poetry, fiction, or drama. This course is open to all students. (3 credits)

**ENGLISH 225 Creative Writing: Poetry.** A seminar in the writing and criticism of poetry, including detailed discussion and written criticism of the students' work, and at the discretion of the instructor, the study of selected poems. (6 credits)

**ENGLISH 226 Creative Writing: Prose.** A seminar in the techniques of short fiction, including investigations of and exercises in a variety of creative and technical problems, as well as analysis and criticism of the students' own work. Students may be required to read selected works of short fiction. (6 credits)

**ENGLISH 227 Creative Writing: Drama.** A seminar in the writing of plays, including an exploration of dramatic forms and techniques. The students are expected to submit work of their own for discussion and analysis. (6 credits)

**ENGLISH 410 Non-Fiction Writing.** Prerequisite: English 225, 226, 227 or permission of the Department. A workshop for students who intend to become professional writers of the forms of non-fiction (such as journals, personal essays, biographies, autobiographies, and reviews). (6 credits)

**ENGLISH 411 Script Writing for Radio, Screen & T.V.** Prerequisite: English 225, 226, 227 or permission of the Department. A workshop for the composition and development of creative scripts for radio, screen and T.V. In any one year the course may concentrate on one or two of these areas. (6 credits)

**ENGLISH 412 Writing of Children's Literature.** Prerequisite: English 225, 226, 227 or permission of the Department. A workshop in the writing of prose, poetry and drama for children. This course will involve an exploration of the literary techniques appropriate to the sensibilities of children and their world. (6 credits)



**ENGLISH 413 Editing, Publishing & Creative Research.** Prerequisite: Permission of the Department. This course deals with such areas as magazines, small presses and anthologies that stimulate and promote literary activity. Emphasis will also be given to the research problems peculiar to the creative writer. (6 credits)

**ENGLISH 414 Literary Translation.** Prerequisite: English 255 or Permission of the Department. Advanced workshop in the theory and practice of literary translation. Students are expected to be bilingual and to have some experience in translating literary texts. The emphasis will be on English and French, but other languages may be included, depending on the special competence of the instructor. The course is part of the Creative Writing Program and is not intended for students to upgrade their bilingualism. (6 credits)

**ENGLISH 425 Advanced Creative Writing: Poetry.** Prerequisite: English 225 or approved work. A workshop in the writing of poetry. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its material and techniques, to demonstrate their further progress in the craft. (6 credits)

**ENGLISH 426 Advanced Creative Writing: Prose.** Prerequisite: English 226 or approved work. A workshop in the writing of fiction. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its materials and techniques, to demonstrate their further progress in the craft. (6 credits)

**ENGLISH 427 Advanced Creative Writing: Drama.** Prerequisite: English 227 or approved work. A workshop in the writing of plays. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its materials and techniques, to demonstrate their further progress in the craft. (6 credits)

The Creative Writing option requires a major in English or its equivalent with at least a B average, together with a portfolio (submitted in triplicate) of the applicant's creative work. The portfolio will be evaluated by the members of the Creative Writing faculty. Details regarding composition of a portfolio may be obtained from the graduate program director. Portfolios will not be returned to applicants.

To elect this option a candidate must have applied specifically for the Creative Writing option. A fully qualified candidate is required to take a minimum of 12, 600-level credits from the regular academic course offerings, and 12 course credits in the writing of prose, poetry and/or drama. No more than six creative writing course credits may be elected in any year. After completion of course work the candidate shall submit a creative writing thesis of book length and of a nature approved by the Graduate Committee. The program in Creative Writing has a residence requirement of five terms. A candidate will enrol for English 692: Creative Writing Thesis.

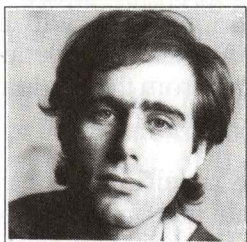
For further information write to: Graduate Secretary, Department of English, Concordia University, 1455 de Maisonneuve Blvd. W., Montreal, Quebec H3G 1M8 or telephone (514) 848-2344

## GRADUATE COURSES

<b>ENGLISH 670</b>	<b>Techniques of Fiction</b>	(3 credits)
<b>ENGLISH 671</b>	<b>Problems of Fiction</b>	(3 credits)
<b>ENGLISH 672</b>	<b>Problems &amp; Techniques of Fiction</b>	(6 credits)
<b>ENGLISH 673</b>	<b>Drama Workshop</b>	(6 credits)
<b>ENGLISH 674</b>	<b>Prose Workshop</b>	(6 credits)
<b>ENGLISH 675</b>	<b>Poetry Workshop</b>	(6 credits)
<b>ENGLISH 676</b>	<b>Techniques of Poetry</b>	(3 credits)
<b>ENGLISH 677</b>	<b>Problems of Poetry</b>	(3 credits)
<b>ENGLISH 678</b>	<b>Techniques &amp; Problems of Poetry</b>	(6 credits)
<b>ENGLISH 679</b>	<b>Selected Area I Creative Writing Tutorial</b>	(3 credits)



## WRITER-IN-RESIDENCE 1990-91



**VITTORIO ROSSI** was born in 1961 in Montreal. He is a graduate of Dawson College, and Concordia University. His first two plays; **LITTLE BLOOD BROTHER**, and **BACKSTREETS** won consecutive awards for Best New Play in the Quebec Drama Festival in 1986 and 1987 respectively. The plays received an off-off Broadway production in New York City in the fall of 1989. Mr. Rossi was Playwright-in-Residence at Montreal's Centaur Theatre during the 1987-88 season. During his tenure there he wrote **THE CHAIN**, his first full length play which opened Centaur's 20th Anniversary Season in the fall of 1988, and was later produced in Ottawa at the National Arts Centre. His plays are published by Nu-Age Editions in Montreal. His new play, **SCAR-**

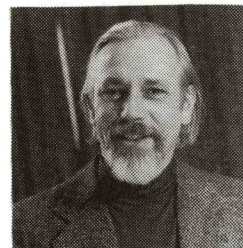
## PAST WRITERS-IN-RESIDENCE

1978-79	Len Petersen (playwright)
1979-80	F.R. Scott (poet)
1980-81	John Metcalf (prose writer)
1981-82	Michel Tremblay (playwright)
1982-83	Lionel Kearns (poet)
1983-84	Adele Wiseman (prose writer)
1984-85	Margaret Hollingsworth/ Erica Ritter (playwrights)
1985-86	Patrick Lane (poet)
1986-87	Clark Blaise (prose writer)
1987-88	Jack Winter (playwright)
1988-89	Chris Scott (prose writer)
1989-90	Irving Layton/Mary diMichele (poets)

## FULL-TIME FACULTY



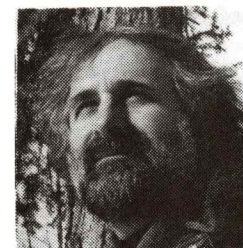
**ROBERT ALLEN** is the author of seven books of poetry, including *Blues & Ballads*, *The Assumption of Private Lives*, *Wintergarden*, *One Night at the Indigo Hotel* and *Magellan's Clouds*, *Poems 1971-1986*. He has written a two-part novel, *The Hawryliw Process*. A founding editor of *The Moosehead Review* (now *The Moosehead Anthology*, an annual collection of the best contemporary writing), and an editor and anthologist, as well his most recent work is *The Lyric Paragraph*, a collection of Canadian prose poems.



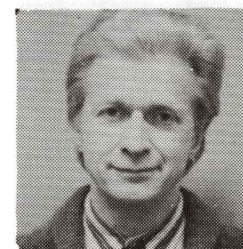
**HENRY BEISSEL** poet, playwright, translator, editor. Among his works are *New Wings for Icarus*, *A Different Sun*, *Goya* and the internationally successful *Inook and the Sun* which Stratford premiered in 1973. From 1963 to 1970 he edited *Edge*, a journal of the arts, literature and politics. More recent publications include *Under Coyote's Eye*, the two poetry cycles *Cantos North* and *Season of Blood*, his translations of Ibsen's *Hedda Gabler*, Mrozek's *The Emigrants*, and Huchel's *A Thistle in His Mouth*, his *Poems New And Selected*, and two new plays, *The Noose & Improvisations for Mister X*.



**TERENCE BYRNES** is a writer, editor and anthologist whose work has appeared in magazines ranging from *Science* to *Rolling Stone*. Byrnes is the author of a collection of short stories, *Wintering Over*, and the editor of an anthology of short fiction, *Matinees Daily*. His current work includes a series of feature articles about the Montreal area, and short stories inspired by the research for these features.



**GARY GEDDES** has published more than twenty books including poetry, fiction, drama, and criticism. He is also a well-known anthologist. *The Acid Test* won the national poetry prize from the Canadian Authors' Association; *The Terracotta Army* won the American Best Book Award in the 1985 Commonwealth Poetry Competition; and *Hong Kong* won the National Magazine Award in 1987. His recent works are *No Easy Exit/Salida difícil*, *Light of Burning Towers: Poems New and Selected*, and *Letters from Managua*.



**RICHARD SOMMER** is a poet and scholar. He is the author of *Ritual Origins of the Odyssey*; and co-author of *Strangers and Pilgrims: The Journey in Literature*. His books of poetry include *Homage to Mr. MacMullin*, *Blue Sky Notebook*, *Left Hand Mind*, *Milarepa*, *The Other Side of Games*, *Selected and New Poems*, and *Fawn Bones*.



## ADJUNCT PROFESSORS



**IRVING LAYTON** has published over fifty books including poetry, short stories and polemical essays. Recent publications are his memoir *Waiting For the Messiah, Final Reckoning: Poems 1982-1986*, and *Fortunate Exile*. 1989 will see the publication of *A Wild Peculiar Joy: Selected Poems 1945-1988*. Irving Layton/Robert Creeley Correspondence and his *Selected Letters 1934-1988*. A volume of critical essays on his work as well as a bilingual edition of his selected poems *Tutto Considerato: Poesie 1945-1988* is being published in Bologna early this year. His work has been translated into more than twenty languages. He has been nominated by S. Korea and twice by Italy for the Nobel Prize.



**ELIZABETH SPENCER** is the author of several highly acclaimed novels, including *The Light in the Piazza* and *The Salt Line*. Her stories have been published extensively in U.S. and Canadian magazines, including *The New Yorker*, *Atlantic*, *McCall's* and *Chatelaine*, and have been selected as prize stories for the O. Henry Award and Best Canadian Stories. Her collection of 33 stories, *The Stories of Elizabeth Spencer*, won the Medal of the American Academy. Her most recent collection of stories is *Jack of Diamonds* (1988).



**MICHEL TREMBLAY** was born in 1942 in Chicoutimi. He is the author of over 16 plays, 4 filmscripts, 4 novels, a book of short stories and numerous songs for Pauline Julien. A strong voice for Quebec, Michel Tremblay has not only achieved popularity among his people, but he is recognized throughout Canada as our foremost playwright. Plays like *Hosanna*, *Les Belles Soeurs* and *A Toi, Pour Toujours; Ta Marie-Lou* have been extensively translated and performed in Canada and abroad. *Bonjour la Bonjour* was performed in Japan in a Japanese translation. Among his more recent works are *Des Nouvelles d'Edouard* (1984) and *Le Coeur Découvert* (1986).

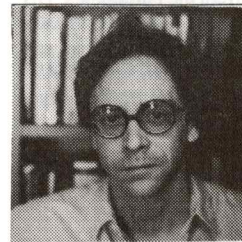
## PART-TIME FACULTY



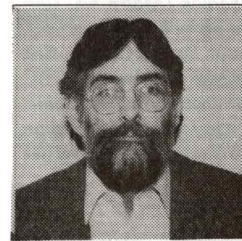
**TERESA ASEÑCIA** studied creative writing and poetry at the Writers' Workshop at the University of Iowa and obtained her M.A. from C.U.N.Y. in New York City. During the process of writing her first screenplay, she was coached by screenwriter, Walter Newman (*Cat Ballou, The Man with the Golden Arm*). She also studied screenwriting in Los Angeles with Ernest Lehman (*North by Northwest, West Side Story*). Her screenplay, *Bonnerue*, was chosen as a finalist for Robert Redford's Sundance Institute. Teresa has written and produced several productions for television in Montreal. Her *Yoga for Stress* series is shown daily on CBC TV and distributed by Cinema International.



**SEYMOUR BLICKER** is the author of the critically acclaimed novels, *lues Chased a Rabbit*, *Shmucks*, and *The Lst Collection*. He has written comedy and drama for film and tv in the U.S. and Canada. Recently, he has turned to writing for the theatre. His comedy, *Up Your Alley*, premiered in Montreal in 1987. His latest, *Never Judge A Book By Its Cover*, was showcased in the *Fall of 1988 at The American Mime Theatre in New York*. That same year, it had its Dutch language world premiere in The Netherlands.



**MICHEL CHOQUETTE** has been actively involved in writing, music and filmmaking since the 1950's. He performed across North America as a comedian, and from 1970 to 1973 he was a contributing editor at *National Lampoon Magazine* in New York. Since then he has been writing and directing documentary films for the National Film Board of Canada and collaborating on various feature film projects here and in the U.S. He has been teaching script writing at Concordia since 1985.

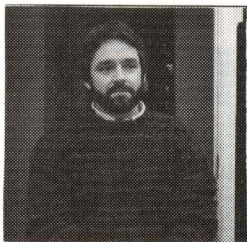


**SIMON DARDICK** is the publisher and general editor of Montreal's Véhicule Press. For sixteen years Véhicule Press' publishing programme has focussed on poetry, literary criticism, fiction, social history, jazz history, urban studies, politics, and translation. Dardick is active in regional and national publishing associations and is a founding executive member of the QSPELL Book Awards.

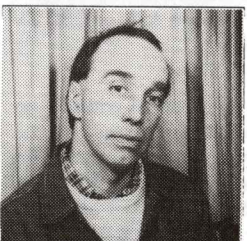


**LINDA GHAN** writes fiction (adult and children), non-fiction and drama (stage and media). She also has a past as a radio and print journalist. Publication/productions include *O'Hara*, a CBC radio series; *Beauty and the Beast*, which toured Montreal Schools; *The Conversion*, winner of the first Chatelaine Fiction Contest. Her first novel, *A Gift of Sky*, was published in 1988. She is currently researching a new script, and writing a full-length play for Black Theatre Workshop.





**P. SCOTT LAWRENCE** is a writer, anthologist, and editor whose work has appeared in a number of publications. He is the author of a collection of short fiction, *Around the Mulberry Tree*, and the editor of the anthology *Souvenirs: New English Fiction from Quebec*. He also contributes book reviews, features, and photoessays to the *Montreal Gazette* and other publications. He is currently working on a novel.



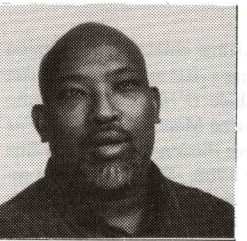
**FRED LOUDER** is one of a small number of Canadian printers still actively working in the five-hundred-years-old letterpress technology. A freelance editor and translator, he is the founder (with Robyn Sarah) of Villeneuve Publications, and has collaborated with several other Montreal publishers in the editing, design, and production of books over the past twelve years.



**ROBERT MAJZELS** is the editor of the Moosehead Anthology (D.C. Books, 1987-88) and *The Guerrilla is Like a Poet* (Cormorant Books, 1988), an anthology of poems from the Philippines. His play *Prodigal Son* was part of Playwrights Montreal's Theatre Works in 1987. He has also worked as a film script consultant and translator for Claude Jutra during 1986, and Anne Henderson (*Holding Our Ground*, NFB) in 1988. He is presently working on a novel with the assistance of a Canada Council Explorations grant.



**AVIVA RAVEL** is a playwright and short story writer. *Dispossessed*, published in *Major Plays of the Canadian Theatre*, was seen at the Saidye Bronfman Centre. Productions include *A Twisted Loaf*, *Soft Voices*, *Vengeance*, *My Rumanian Cousin*. *Second Chance*, first produced at the Kawartha Festival Theatre, was broadcast by CBC radio in 1986 and 1987. Her short stories have appeared in *Chatelaine*, *Moment*, *Viewpoints*, *Room of One's Own*, and *Journal of Canadian Fiction* and she is the author of *Faithful Unto Death*. Aviva Ravel has a doctorate in Canadian Drama from McGill.



**MOHAMUD TOGANE'S** *The Bottle and The Bushman: Poems of The Prodigal Son* has gained unanimous applause from the critics. Togane, whose work has appeared in publications here and abroad, is now working on another collection of poems and a novel.

**NOTE:** Students interested in enrolling in English 225, 226, or 227, who have not already been accepted formally into the Creative Writing Programme or who have not already taken one of these Creative Writing courses must first submit a portfolio of their work to the Director of Creative Writing at least ten days in advance of the day upon which they plan to register for their other courses.

#### 224/4 The Creative Process (3 credits)

Sec. AA Tuesday 16:05-17:55 T. Byrnes

A series of lectures and discussions on aspects of writing and the lives of people who write. Topics include: the relationship of literature to personal experience; technique; inspiration and source material; rewriting; publishing. Readings, class discussions and the production of original work will also be part of the course.

Students will be expected to write 10-15 pages of fiction, poetry or drama, to complete class assignments on aspects of writing, and to write one short paper.

#### 225/3 Creative Writing: Poetry (6 credits)

Sec. 01 Tuesday/Thursday 11:45-13:00 M. Togane

A workshop in the writing of poetry: discussion and analysis will focus primarily on poems composed by the students; and on some published poetry necessary to illustrate the affinities of Sense and Sound.

Sec. AA Wednesday 16:05-17:55 TBA

A seminar in the writing and criticism of poetry, including detailed discussion and written criticism of the students' work, and, at the discretion of the instructor, in-class writing experiments and the study of selected published poems.



**226/3 Creative Writing: Prose (6 credits)**

Sec.A Tuesday/Thursday 13:15-14:30 R. Majzels

An introductory workshop in prose fiction, focussing on the craft of writing through in-class discussion of the students' work and examples of published fiction, as well as exercises in stylistics and various techniques such as plotting, description, dialogue, and point of view. Students will be graded on the basis of approximately 30 pages (single-spaced) of prose completed over the year.

Recommended Texts: *The Norton Anthology of Short Fiction*  
John Gardner, *The Art of Fiction* (New York; Vintage Books, 1985)

Sec. 01 Monday/Wednesday 14:45-16:00 S. Blicher

A practical seminar in the techniques of fiction writing, with special emphasis on the short story. Students will be required to write a minimum of seven short stories during the year. There will be extensive analysis and criticism of the students own work. There is no required text.

Sec. AA Monday 16:05-17:55 TBA

A seminar in the techniques of short fiction, including investigations of and exercises in a variety of creative and technical problems, as well as analysis and criticism of the students' own work. Students may be required to read selected works of short fiction.

**226/4 Creative Writing: Prose (6 credits)**

Sec. BB Tuesday/Thursday 20:25-22:30 S. Lawrence

An introductory workshop in the writing of prose fiction, with particular emphasis on the short story, arguably the most technically demanding of all prose forms. We will spend much of our time exploring the various means by which a writer's experience and ideas may be crafted and transformed into effective and compelling works of fiction.

Because we will be fitting the work of a full academic year into a single term, the work load will be intense. Each student will be required to submit 40 pages of fiction to the class for analysis and discussion. Certain exercises and readings may be assigned, and students are expected to read widely. Because this is a workshop, attendance and participation in class discussion is essential.

**227/3 Creative Writing: Drama (6 credits)**

Sec. AA Tuesday 18:05-20:10 TBA

A seminar in the writing of plays, including an exploration of dramatic forms and techniques. The students are expected to submit work of their own for discussion and analysis.

Sec. BB Thursday 16:05-17:55 H. Beissel

This is an introductory workshop in the writing of stage plays. The focus will be on the development of the techniques requisite to creating character, developing plot, writing effective dialogue, etc. Students will submit their own exercises for class discussion. The objective is for each student to complete the script for a one-act play by the end of the year. Students are expected to read extensively from a list of plays provided at the beginning of the year.

**Suggested Reading:**

- B. Grebanier, *How to Write for the Theatre* (Barnes & Noble)
- K. Johnstone, *Impro* (Methuen)
- T. Cole, ed. *Playwrights on Playwriting* (Hill & Wang)
- B. Matthews, ed. *Papers on Playmaking* (Hill & Wang)

**NOTE: TO PROCEED TO 400-LEVEL COURSES AS WELL AS TO 399F/3, STUDENTS MUST HAVE ACHIEVED A 'B' GRADE IN 225, 226 AND 227**

**399F/3 The Writing of Comedy Material (6 credits)**

Sec. BB Tuesday 20:25-22:30 M. Choquette

Prerequisite: English 226 or 227, or permission of the Department.

A down-to-earth approach to creating comedy for various media, including film, television, print and live performance. The course will examine basic rules of comedy, the establishment of characters and situations, visual vs. verbal humour, short-lived vs. "timeless" material etc. The instructor will draw upon 30 years of practical experience as a television and nightclub comedian, a contributing editor at *National Lampoon* magazine and a screenwriter specializing in comedy, to encourage students to develop original work which has a fair chance of being performed, published or filmed.

Format: Workshop with screenings, selected readings, discussions and exercises. Evaluations: Several short assignments and a longer one at the end of the course. Regular attendance and constructive contribution to the development of other students' work are imperative for the successful completion of this course.



**410/3 Non-Fiction Writing (6 credits)**

Sec. AA Tuesday 16:05-17:55 L. Ghan

Prerequisite: One course from English 225, 226, 227 or permission of the Department.

A workshop for those who wish to become professional writers of non-fiction forms (e.g. biography, autobiography, reviews, feature articles). Students will explore the writing of non-fiction not merely as a craft, but as an art.

**411/3 Script Writing for Radio, Screen & Television (6 credits)**

Sec. AA Tuesday 18:05-20:10 M. Choquette

Prerequisite: Either English 226 or English 227 or permission of the Department.

A workshop designed for students who are seriously interested in learning to write for the screen. Particular emphasis will be put on the practical considerations of writing professional-quality screenplays; narrative structure, plot dialogue, as well as character and story development will be studied as interdependent elements of successful cinematic writing. Each student will be expected to write three original short subject scripts of increasing length as the course progresses. Students will first submit a very concise synopsis of their film idea as well as a series of blocking cards showing the major plot events of the story. Each idea will be discussed in class in order to determine if it shows enough promise. It will then be further broken down into scene cards. These cards will be analyzed by the class in terms of the structure of the proposed film: Do the scenes flow well? Is the build-up credible and dramatically successful? Does the ending work? The scene cards will be reworked until the student has a structurally sound film. Then a detailed narrative synopsis of the story will be written before any work on the script proper is undertaken. The script itself must be presented in the standard professional format that will be explained in detail by the instructor. Great importance will also be placed on the writing of natural-sounding, concise dialogue and on the student's understanding and use of the visual potential of the film medium.

Evaluation: Each student will develop and submit an original 5-minute, 15-minute and 30-minute script. Regular attendance and constructive contribution to the development of other students' scripts are imperative for the successful completion of this course. There will also be several short in-class assignments.

Sec. BB Wednesday 18:05-20:10 T. Asencia

Designed to provide a solid foundation in the skills of screenwriting, this course offers students an opportunity to discover the balance between technique and creativity. In addition to teaching the technique of dramatic structure, instruction includes the basic tools of the craft of screenwriting, and special exercises designed to encourage students to discover the source of creative inspiration.

**413/3 Editing, Publishing and Creative Research (6 credits)**

Sec. AA Monday 18:05-20:10 S.Dardick/F. Louder

Prerequisite: A minimum grade of B in English 225, 226, or 227, or permission of the Department.

This course will include a history of typography, the concept and design of the book, and an introduction to the fundamentals of editing. It will also present an overview of Canadian publishing with a special focus on literary and magazine book publishing. The course will also deal with the practical aspects of manuscript preparation and author-editor-publisher relations.

**414/3 Translation of Literary Texts (6 credits)**

Sec. AA Wednesday 18:05-20:10 TBA

Prerequisite: English 255 and permission of the Department.

Advanced workshop in the theory and practice of literary translation. Students are expected to be bilingual and to have some experience in translating literary texts. The emphasis will be on English and French, but other languages may be included, depending on the special competence of the instructor. The course is part of the Creative Writing Program and is not intended for students to upgrade their bilingualism.

**425/3 Advanced Creative Writing: Poetry (6 credits)**

Sec. AA Monday 16:05-17:55 R. Sommer

Prerequisite: A minimum grade of B in Engl 225 or approved work.

A workshop in the writing of poetry. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with the materials and techniques, to demonstrate their further progress in the craft.



**426/3 Advanced Creative Writing: Prose (6 credits)**

Sec. A Tuesday/Thursday 11:45-13:00 TBA

Prerequisite: A minimum grade of B in Engl 226 or approved work.

A workshop in the writing of fiction. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its materials and techniques, to demonstrate their further progress in the craft.

Sec. AA Tuesday 16:05-17:55 R. Allen

Prerequisite: A minimum grade of B in Engl 226 or approved work.

An advanced workshop in writing and reading fiction, with particular (but not exclusive) emphasis on the short story. Students entering this class should have some knowledge of modern fiction and be able to apply their knowledge to the discussion of other students' work. The minimum requirements for this class are: the completion of forty pages of fiction, class attendance, participation in workshop discussions. There is no text for this class but we will discuss published stories and suggestions for reading will be made according to each student's needs and interests.

Sec. BB Thursday 18:05-20:10 G. Geddes

Prerequisite: A minimum grade of B in Engl 226 or approved work.

This workshop is intended not only to instruct and encourage students to bring their writing skills to an advanced level, but also to acquaint them with the texts and theories of some of the best contemporary writers of fiction. Students will be expected to produce a minimum of four stories or thirty pages of manuscript, as well as regular written critiques of work by other members of the workshop. These critiques will provide the basis for a student's participation in the classroom discussion each week.

Sec. CC Wednesday 18:05-20:10 T. Byrnes

Prerequisite: A minimum grade of B in Engl 226 or approved work.

An advanced workshop in writing and reading fiction, with particular (but not exclusive) emphasis on the short story. Students entering this class should have some knowledge of modern fiction and be able to apply their knowledge of modern fiction to the discussion of other students' work. The minimum requirements for this class are: the completion of 50 pages of fiction, class attendance, participation in workshop discussions.

There is no text for this class but we will discuss published stories, and suggestions for reading will be made according to each student's needs and interests.

**427/3 Advanced Creative Writing: Drama (6 credits)**

This course is cross-listed with Engl 673/3 AA

Sec. AA Monday 20:25-22:30 V. Rossi

Prerequisite: A minimum grade of B in Engl 227 or approved work.

The object of this workshop is to confront the students with the essence of dramatic action, and the main components of any play, i.e., the monologue, two person scene, three person scene, the ensemble scene, etc. Students will be encouraged to re-write after some feedback. Students are expected to complete a full-length script by the end of the year. Plays from contemporary playwrights will be read and discussed.

**Required reading:**

*Playwriting: How to Write for the Theatre* by Bernard Grebanier  
*The Art of Dramatic Writing* by Lajos Egri

**GRADUATE COURSES****670/2 Techniques of Fiction (3 credits)**

Sec. AA Monday 20:25-22:30 T. Byrnes

The critical sensibility of the writer is different from that of other readers because the writer has different needs. Structure, development, voice, texture and point of view are concerns of craft the writer must be aware of; and he or she must read widely in modern fiction (and other subjects) to fuel imaginative activity. Techniques of Fiction is a study of these concerns in the short story.

Although its subject is narrative technique, this class has flexible boundaries and will follow, to some extent, the interests of its members. Possible topics: metafiction; European and American "minimalists"; the coerciveness of form; the novella; fictional representation of women by male and female writers.

One seminar presentation and one paper are required. Non-fiction texts will include John Gardner's *The Art of Fiction* and Annie Dillard's *Living by Fiction*. The fiction reading list will include titles suggested and chosen by the class during its first meeting.



**671/4 Problems Of Fiction (3 credits)**

Sec. AA Monday 20:25-22:30 T. Byrnes

This course will examine the longer forms of prose fiction from a perspective that will be particularly useful to those students planning to write novels of their own. We will discuss and analyze factors controlling the length of a narrative, structure, point of view, pacing, style, voice—that whole collection of accidental and intended devices to be found in any novel.

From technical analysis, we will move to broader concerns: a formal description of the novel; fiction and metafiction; an author's stated or implied intent compared with the novel's achievement; the complicated relation between fiction and reality; the novella as a distinct form.

A list of required readings (novels and critical works drawn from the work of a broad group of contemporary writers) will be available before the first class. Course requirements include the presentation of one seminar, and one paper.

**673/3 Drama Workshop (6 credits)**

Sec. AA Monday 20:25-22:30 V. Rossi

**This course is cross listed with undergraduate 427/3. Please refer to 427 for course description.**

**674/3 Prose Workshop (6 credits)**

Sec. AA Monday 18:05-20:10 R. Allen

Through intensive discussion of students' work we will develop a clear notion of fiction-writing as art, craft and profession. Each student will be required to produce a substantial body of original prose fiction—short story, novella, novel or any of the loose collection of forms sometimes called “new fiction” and to participate in class discussions. While extensive background preparation in the critical theories of fiction is not essential, it is assumed that students entering this class have already begun to master some of the techniques of fiction and have read widely.

Writing fiction is both the means and the goal of this class. Students should be prepared to discuss each other's work in detail and to make, whenever possible, useful comparisons with published fiction.

**679/3 Techniques and Problems of Poetry (6 credits)**

Sec. AA Wednesday 28:05-20:10 G. Geddes

**Subject: Theory and Practice of Poetry**

The aim of the course is to provide an opportunity for experienced poets to discuss and experiment with such traditional concerns of poetics as diction, lining, prosody, and structure. Special attention will be paid to contemporary poetic theory, especially theories of the long poem, documentary, and narrative.

Assignments will include two seminar presentations on some aspect of poetics, an essay on poetic theory, critiques of work by other poets in the workshop, and thirty pages of original poetry.

Texts to be studied or consulted will include Winnifred Nowotny, *The Language Poets Use*; Octavio Paz, *The Bow and the Lyre*; James Scully, *Line Break: The Social Practice of Poetry*; Frank Davey (ed.) *Long-Liners* (an issue of *Open Letter*); Czeslaw Milosz, *The Witness of Poetry*; Reginald Gibbons (ed.), *The Poet's Work*; Denise Levertov, *The Poet in the World*; Phyllis Webb, *Talking*; Seamus Heaney, *Preoccupations*.

Students will be expected to read long poems by Nazim Hikmet, Hans Magnus Enzensberger, Ted Hughes, Randall Jarrell, Galway Kinnell, Dorothy Livesay, Margaret Atwood, Robert Kroetsch, Gwendolyn MacEwen, Michael Ondaatje, and David Solway.

**COURSES IN CANADIAN LITERATURE**

**ENGLISH 238 Canadian Children's Literature.** This course examines the ways in which elements of the Canadian experience, such as language, setting, folklore, and history, have contributed to the content and tradition of children's literature in Canada. (3 credits)

**ENGLISH 290 Canadian Literature.** An introductory survey of Canadian prose and poetry, written in or translated into English, from their origins to the present. (6 credits)

**Note: This course may not be taken for credit with either Engl 291 or 292.**

**ENGLISH 293 Recent Experiments in Canadian Writing.** A study of recent works of poetry, fiction, and drama, some of which break with traditional notions of genre, form and content. Attention is paid to the works of authors such as Kroetsch, Ondaatje, Kogawa, Findley, Walker, Tremblay and Marlatt. (3 credits)



**ENGLISH 370 Canadian Fiction: Beginnings to World War II**

A study of the themes and technical strategies of Canadian fiction in its formative period, including romance, naturalism, documentary, autobiography, fable and myth. Texts are drawn from authors such as Haliburton, Moodie, Duncan, Leacock, Grove, Callaghan, Ostenso, Ross and Lowry. (6 credits)

**Note:** Students who have credits for Engl 376 and 377 may not take this course for credit.

**ENGLISH 371 Postwar Canadian Fiction I.** A study of modern Canadian fiction through the 50's to the mid-60's as it incorporates the lyrical and documentary, the universal and the regional, the traditional and the experimental. Authors may include Roy, Wilson, Buckler, MacLennan, Watson and Richler. (3 credits)

**ENGLISH 372 Postwar Canadian Fiction II.** A study of continuity and development in modern Canadian fiction from the mid-60's through the 70's. Authors may include Laurence, Gallant, Atwood, Davies, Carrier, Hébert and Hodgins. (3 credits)

**ENGLISH 375 Modern Canadian Poetry and Its Roots.** A study of poets such as Pratt, Klein, Page, Livesay, Birney, Layton, Purdy, Webb, Atwood, and Ondaatje with their predecessors among the poets of Confederation. (6 credits)

**ENGLISH 379 Canadian Drama.** A study of several twentieth-century Canadian playwrights such as George F. Walker, George Ryga, Bryan Wade, Ken Gass, Michel Tremblay and Sharon Pollock who taken together, represent such conflicts in Canadian art as regionalism and internationalism, realism and experimentation. (3 credits)

**ENGLISH 440 The Literatures of Canada and the United States.** Prerequisite: Enrolment in an English programme or 9 credits in English Literature. ENGL 290 or 300, or 301; 302. It is to the student's advantage to enter this course with knowledge of both literatures. Studies in common and contrasting problems in the two national literatures. (6 credits)

**NOTE:** For information about other academic courses required as electives as part of the various degrees consult the University Calendar and the Course Guide of the English Department. The University Calendar is the only legally binding document on all university programmes, courses, degrees, and nothing in this guide may be construed to conflict with it.

**For further information write to:**

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**Creative Writing Program**  
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**Concordia University**  
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**or telephone (514) 848-2342**



## THE IRVING LAYTON AWARDS FOR CREATIVE WRITING

1. Two awards, in the amount of \$500 each, are available to undergraduates annually for excellence in the writing of (a) poetry ("Irving Layton Award for Poetry" and (b) fiction ("Irving Layton Award for Fiction").
2. To be eligible, a student must be registered in any undergraduate program at Concordia University and must be a Canadian citizen or Landed Immigrant.
3. Eligible entries shall consist of no more than 12 pages of poetry or 24 pages of fiction. The work must be original and unpublished.
4. Students may enter both categories ("poetry" and "fiction"), but with only one submission in each.
5. Entries must be type-written and clearly indicate the category ("poetry" or "fiction") in which they are submitted for competition.
6. Three copies of each entry must be submitted to the Coordinator of the Creative Writing Program not later than March 1.
7. The jury shall consist of three professional writers, at least one of whom shall not be on the permanent faculty of the University. The Award is administered by the English Department. The decision of the Jury is final.
8. If in the opinion of the judges the quality of the entries in either category in any one year is judged to be unequal to the desired excellence, they may decide not to give an award.
9. The winners will be announced no later than the first week of April. The Awards will be presented at a special ceremony, at which the winners will read the award-winning work.